

FOLK/ETHNIC SONGS, SPIRITUALS AND JUBILEES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. A + or a – mean that more or less difficulty is involved.

HAVA NAGILA, “Let us dance and be happy!” (3 voices / piano / tambourine)

This is an old Jewish song that inspires a positive attitude in those who hear it. For contrast on a choral program, it is highly recommended. The augmented second, an interval found in much Israeli music, is an element of color for every voice part in this arrangement. “Hava Nagila” is to be sung in Hebrew. A pronunciation guide is on the score.

Ranges are: Voice 1, C[#]1-e2; Voice 2, a-c2; Voice 3 (T or B), f-D1. (2:45) #3 MED.

***ALL OF GOD’S CHILDREN** (3-voice jubilee song) The piano part is a rhythmic delight. Young people enjoy singing “All of God's Children,” and audiences favor such pieces on choral programs.

I got a robe! You got a robe! All of God's children got a robe!
When I get to heaven, gonna put on my robe and gonna walk all over God's heaven.
I got a crown! You got a crown! All of God's children got a crown!
When I get to heaven, gonna put on my crown and gonna walk all over God's heaven.

Everybody talkin' 'bout heaven ain't goin' there.

I got a song! You got a song! All of God's children got a song! When I get to
heaven, gonna sing out my song and gonna walk all over God's heaven.
Everybody talkin' 'bout heaven ain't goin' there.

Gonna fly all over God's heaven!

Ranges are: Voice 1, Db1–c2; Voice 2, b flat–c2; Voice 3 (T or B), f–D1 (2:00) #2 EASY

***ONE FOR THE LITTLE BITTY BABY:** (SATB divided and 12 selected voices) is a Xmas jubilee song done with a chorus and selected singers for the small, core group. As an example, the chorus may sing, “Children, go where I send thee! I’m gonna send you four-by-four,” and the core singers reply, “four-by-four” as a quartet, “five-by-five” as a quintet, etc. The overall effect is striking and much appreciated by the audience. The music is simple but the coordination and ensemble effects are challenging.

Ranges are: Soprano, C1-e2; Alto, a-c2; Tenor, e-E1; Bass, G-C1. (2:30) #3 MED.

***HOLD MY HAND** (SATB) is available through Picardie Court Publications (www.wallacedepue.com). This piece is a Negro jubilee that is practically unknown. Wallace De Pue, Sr. arranged it in traditional harmony, but with an unusual twist; it may

be sung as written and then sung a second time with a doubling of the tempo! The effect is smashing! This piece won a place on the C7 International Competition.

Hold my hand. Don't let it go!
You can talk about me, just as much as you please.
I'm gonna talk about you on my bended knees.
When I get to heaven, gonna be at ease.
Me and my Jesus, gonna be at ease.

I'm gonna chatter with the Father and argue with the Son.
I'm gonna tell Him 'bout the world I just come from.

Ranges are: Soprano: C1–e2; Alto: b–B1; Tenor: e–E1; Bass: g–C1. (2:05) or (3:17) #3
MED.

MR. RABBIT (SSA) is handled by Colla Voce Music, Inc., 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-26200. Contact collavoce.com. This piece is an African-American folksong arrangement about an encounter between a rabbit and a man who has never seen such an animal. The humorous dialogue between them is delightful to an audience.

Mister Rabbit, your tail is mighty white.
“Bless my soul, better keep it out of sight! Every little eye is gonna shine!

Mister Rabbit, your coat is mighty grey.
“Bless my soul, better move it on its way! Every little eye is gonna shine!

Mister Rabbit, your ears are mighty long.
“Bless my soul, better take 'em and be gone! Every little eye is gonna shine!
Mister Rabbit, your paws are mighty wide.
“Bless my soul, better find a place to hide! Every little eye is gonna shine along!

Ranges are: Soprano, 1: C#1–g2; Soprano 2, D1–c2; Alto, g–B1. (1:30) #3 MED.

***JUMP DOWN, TURN AROUND** (TBB) is of Afro-American origin. This piece is so rhythmically full of pep that one cannot hold still while listening to it. Simple choreography makes it even more exciting. This arrangement has been chosen for OMEA contest lists in Ohio, and it has enjoyed many performances by high school and college choruses. This piece is handled by Colla Voce Music, Inc., 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-48311. Contact collavoce.com.

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You got to jump down, turn around, pick a bale of cotton.
Got to Jump Down, turn around, pick a bale of hay.
Oh, Lordy! Pick a bale of cotton!
Oh, Lordy! Pick a bale a day!

Me and my friend can pick a baale of cotton.

Me and my friend can pick a bale a day.
Me and my wife can pick a baale of cotton.
Me and my wife can pick a bale a day.

Once, I had a woman who could pick a bale of cotton.
Once, I had a woman who could pick a bale a day.
I believe in my soul I can pick a bale of cotton.
I believe in my soul I can pick a bale a day.

Ranges are: Tenor: f–F1; Baritone c–D1; Bass: F–C1. (1:32) #2+ EASY+

YELLOW LARK'S PRAYER (SATB / recorder or flute / large drum / rattles) is based on a poem attributed to the famous Native American chief, Red Cloud. The beauty of his words is impossible to describe.

O Great Spirit, whose voice I hear in the wind,
and whose breath gives life to all the world,
O hear me! I am small and weak. I need your strength and wisdom.
Let me walk in beauty. Let my eyes behold the red and purple sunset.

Make my hands respect the things you have made.
Make my ears sharp to hear your voice.

Make me wise, so that I can understand the lessons you have taught my people.
Let me learn the lessons you have hidden in every leaf and rock!
I need strength, not to be greater than my brother,
but to fight my greatest enemy, myself!
Make me always ready to come to you with clean hands and straight eyes;
so when life fades as the fading sunset, my spirit will come to you without shame.

The musical setting maintains the essence of the Indian music culture. The composer's intention is to honor the great Indian tribes who set the standards for integrity, courage, fairness, compassion and selflessness that underlines the character of America.

Vocal ranges are: Soprano, Eb1-g2; Alto, a flat-d flat2; Tenor, d-G1; Bass Gb-Db1.
(3:45) #3 MED.

***FATHERLAND, THE** (TTBB/violin or two woodwinds/optional yodeler) is a unique program offering that will add much contrast to a concert of men's voices. The violin part may be played by anyone who has studied the instrument, even for a short time. The soloist may be either a tenor or a bass, that is, if a singer is used. The Bowling Green State University Men's Chorus toured this piece from Switzerland all over America. Audience reception was excellent.

I remember the mountains I knew in the Fatherland.
Scented pine trees were towering everywhere. They are still on my mind.
There were snowcaps on lofty peaks, glist'ning on sunny days.

In the wind was my Father's voice, calling me, in the clear mountain air.
Yodelee. Yodelaeeyee who? Yodeloh. Yodelee. Yodelaeeyee who? Yodel who?
Do you? Many who? Do you yodelaeeyeeoh?

Years have gone bye me now.
Still, in my mind I see all the friends I had,
back in those good old days, harmonizing with me.

Ranges are: Tenor 1, g-C1; Tenor 2, d-E1; Baritone, d-D1; Bass, G-C1. (1:53) #3 MED.

COUNTRY-DANCE, A (SATB / Violin or two wind instruments, such as flute and clarinet) is of English origin and is found in Musick's Handmaiden, Part 1, 1678. The violin part may be played by practically anyone who is able to play the instrument, inasmuch as it is composed mostly of open strings and major scales. Two wind instruments that possess the appropriate ranges could also play the instrumental line. "A Country-Dance" is designed to please an audience and to interest those who sing it.

Fiddler, play some country music. Try to keep it country style.
Tune up the violin.
Now let the songs begin. Make the people smile.
Fiddler, keep the party dancing longer than a little while.
All those who don't know how seem to be dancing now!
Good fiddling does beguile.
Fiddledy, diddledy, come what may!
Fiddledy, diddle, continue to play.
Can it be wrong, having such fun the whole day long?
Play the whole day; but, you should know, we cannot pay. WD

Ranges are: Soprano, D1-g2; Alto, b-d2; Tenor, d-E1; Bass, G-b. (1:15) #2 EASY